



massachusetts college of art

TOAD IS DEAD!

FLASH!!! POP!!!! ZAP!

Toad has croaked. Yes, thanks to the alert and efficient staff of Intaglio, another public "fraug" has been brought to light. The parading team of holligans and their naughty and nasty and nudie magazine are more intimately known as T.O.A.D., International, headed by Doctor Lecher (who, you will note, is missing from this year's class roster, but who, never-the-less, remains active as ever).

Their indiscreet practices were brought to the attention of the Intaglio staff when enraged parents and boy-friends came to the official communicative head of Mass Art (Intaglio) with complaints that their daughters and girlfriends were portrayed in TOAD with more "skin than fin" gracing its pages. Looking into the situation, we found TOAD to be guilty on more than one account. Fr^o instance:

Dr. Lecher maintains that all revenues of the dubious magazine will be claimed on his personal income form... Who is he kidding? Let's get off the stool, Lecher!

And no state license has been issued to a company called "T.O.A.D." or "TOAD"-so say informed sources contacted by Intaglio.

As near as we can estimate, T.O.A.D. has cost , or will cost the state (that is, will DEPRIVE them) the equiv-



ilant of ten round trip, all expense paid vacations for Bay State Junveniles at the Happy Holiday Camp for homeless tots (Help a little, help a lot, help a little homelss tot-DONT buy TOAD!) Toad, with its high falootin layout design has unsuccessfully attempted to cover its poor tastes: anti-art, andti-government, anti-student and anti-Mass Art, as well as anti-Intaglio. It looks the poorer for it.

Inside information has confirmed suspicions that TOAD's funds have been misdirected (Tony's Pizza Patio, Andy's Bar, etc.). This deficiency of funds has brought a

bout a temporary halt to TOAD activities. Our feature for this feature article was to have been a photograph taken of the entire TOAD staff being hauled off to jail, including those deep breathing hussytype TOADESSES..inhaling (filling and unfilling their ample lung cavities for more than healthful reasons-as it were) and exhaling.

But since all members have somehow "legally" managed to be under twelve (years, that is), the police officials would not release any pictoral documents for publication in what they called "a most uprighteous magazine" (Intaglio).

On October 21, 1966 the Student Association began its series of lectures and entertainment with an address by Senator Kevin B. Harrington, Democratic Floor Leader of the Massachusetts Senate. Senator Harrington is co-author of the Willis-Harrington Report on Education and the topic of his address to the students and faculty of M.C.A. was appropriately, "Higher Education in Massachusetts".

Senator Harrington's talk emphasized the need of having students within the state colleges indicate to their elders the value and merit of the state college system in Massachusetts. He began by explaining one part of the June, 1965 Willis-Harrington Bill in terms of what it meant to us as students and how it affected our responsibilities to the society in which we live. The first major recommendation of the bill allowed for the restoration of the State Board of Education which will continue to study problems of elementary and secondary education in the Commonwealth. The second, and in Senator Harrington's opinion, the most important recommendation was the creation of a State Board of Public Higher Education. In stressing the importance of this measure, the Senator cited the "brains and talent of young people in the State of Massachusetts" as our greatest natural resource. It thus becomes the duty of the state to exploit this gift and nurture it to its fullest potential.



STUDENT ASSOCIATION PRESENTS SENATOR HARRINGTON

Senator Harrington attributed the neglect of the state college system to the immediate presence of such outstanding private institutions as Harvard, M.I.T., Wellesley, Radcliffe, and Boston University. However, following World War II these colleges began to seek a broader student enrollment and, as a result, would no longer accept the volume of Massachusetts high school graduates that they had previously. Although their grades were good enough, Massachusetts applicants would often take second place to an applicant from a mid-western or southern state. Thus many Massachusetts students who sought a college education began turning to the state colleges and found them in a state of long-standing neglect. The faculties were inadequate as a result of low salaries and, academically, the state colleges were held in low esteem. Pressure began to be felt on Beacon Hill as both the large universities and the previously ignored state colleges began fighting for a greater share of the educational dollar. Enrollment in the state colleges has risen from 8000 following World War II to the present enrollment of 45,000 students.

The new State Board of Public Higher Education must encourage co-operation between the colleges to work together for funds to finance higher education and it must educate the voting public to the needs of the college student in the Commonwealth. Senator Harrington emphasized the function of the state college student in influencing his family and his community to insure public support of higher education in Massachusetts. He cited our unique educational position as college students because we are doubly endowed with talent as intelligence and thus become the "guardians of all the treasures of posterity".

As we move into the last half of the '60's the Senator feels the pendulum will begin to swing and public opinion will regard educational spending as excessive. It falls to us, the state college students of Massachusetts, to demonstrate to the citizens of the Commonwealth that funds allotted to higher education are not a mere expenditure in the state budget, but an investment for the future.

Lesley Leitsinger IV-1
Barbara Owens IV-4a

BOTOLPH

For twelve years, the Botolph Center on Newbury Street has been exhibiting not religious art, but art that demonstrates the relationship of man to fellow man. It has been fairly clear for quite some time that this means just about any art with serious intent. To quote the assistant director, Mickey Myers, they are just trying to alleviate the "junky situation that religious art is in".

Mickey invites a first name basis in any conversation, and seems to be on of the few people on Newbury Street who care what a non-buyer has to say about her work. She recently graduated from Immaculate Heart College in Los Angeles, where she studied under Sister Mary Corita the "swinging nun". In Boston since Labor Day, Mickey has already begun a series of lectures, and would not object to lecturing at M.C.A. if there is any kind of interest.

In the past year, the Botolph has shown two shows of Sister Mary Corita's work, Rauschenberg's drawings for Dante's Inferno, and a number of other equally impressive shows.

Presently showing (from October 19) is Mike Cohen's group of incredibly massive figure sculptures in hard wood and brass sheeting. The show is not only good, but a very important primer on fine craftsmanship and artistic intent. Mr. Cohen is a very humble man, with a big beard and an unbelievable sense of humor as regards not only life, but his work as well. In a society of super-self-respect, this attitude in such a fine artist is not merely refreshing, but downright astounding. At his opening on Tuesday, October 18, Mr. Cohen had little to say about his work, and what he said was to the point. "I was born, got to this point, and here I am. . . You can call it a miracle."

John Dick



Mr. Russell Doucette, associate professor of ceramics at M.C.A., was recently awarded a \$5000 grant from the Blanche E. Colman Art Foundation. The annual awards are made by Mrs. Samuel B. Kirkwood and the Boston Safe Deposit and Trust Company, co-trustees under the will of Miss Colman. A painter and one-time teacher at Boston University, Miss Colman was one of the first professional decorators in Massachusetts. In her will she instructed her trustees to use all her property to create a fund to provide assistance to worthy artists. In the seven years of its operation, the foundation has distributed \$44,000 to twelve artists.

The awards were made at a luncheon in the St. Botolph Club, Commonwealth Avenue. Gardner Cox, nationally known portrait painter and chairman of the foundation's awards selection committee, presided at the ceremony.

Mr. Doucette will use his award to further his creative study at the American Academy in Rome next year. He plans to spend the rest of the time in Australia, working with a former colleague, Carl McConnell, a leading Australian ceramist.

The other recipients of this year's awards are Mrs. Mary Shore of East Gloucester, a painter; and Steven Trefonides of Boston, a painter and photographer. Previous winners of the Colman awards include Beverly Hallam of Ogunquit, Maine, Jack Wolfe of Stoughton, Cynthia Bloom of Essex and Peter Abate of Brookline.

(This is a portion of the article which appeared in the Boston Globe on October 18.)



Oh my God! What a beautiful day. When I walked home-Oct. 15, 1966-I saw words on the tops of Fall trees, and I brought them home.

A BEDTIME STORY

On August 8, 1963, I was left to preoccupy myself with Boston-which I immediately set about doing after having seen the last of my family's wagon turn from Francis Street onto Huntington Avenue. A trip to western Massachusetts.

A span of three physical years, one physical month, and eight physical days have since elapsed. Today I reminisce these time sequences and envision their passing, their lengths passing, across the lives of one hundred and forty-four (less some) freshmen. And it is taxing to contemplate one hundred and forty-four (less some) different end results...products, levels of development, prevailing (though not

concretized) attitudes....new people.

In three years, one month, and eight days, will you recall an article read three years, one month, and eight days ago? What percentage of the end products then will comprehend now what is said to them? What is begged of them to be accepted now? Stay tuned!

I am not so presumptuous as to believe that-in the form of some Zeusian bolt-an idea so inspiring and electric will come crashing down as to result in a cataclysm; man finding, once the dust has settled, himself on a new level of development. And so, God William would have remade the world, and the three years, one month, and eight days would have come in the time it takes to wink an eye.

A sad truth remains.....While on earth, it will always take three years, one month, and eight days to wink an eye.

One must, when one feels alone, seek out his cohorts, and if they have all gone home, then he must attack his adversaries. As "the rolling stone gathers no moss", so too, this man must move if he is to grow. The seed of sedateness is implanted at birth (perhaps earlier with other more publicized seeds- of little importance). This seed is sponsored by the ego, and together as brothers grow.

Now, there is a band of good men (to be thought of as little white corpuscles- a parallel for the reader) who deserve much credit, and therefore description. Their names are Will, Intellect, and Intuition. Together they comprise Artists International, Ltd. If you find an artist, a subdivision of A.I., question him about the health of these three good men. (Are we still thinking of- yes? Good.) Artists being what they are, he will probably reveal to you that numbers one and two or two and three or three and one are grievously ill. Not well. Why is this?

Well, the answer lies in the Ego and the Evil Plant of Sedateness. E.P. of S. is a direct descendent of those toxic hybrids of Dr. Rappacini's garden; and may we say that Will and cohorts are sweetly being poisoned by E.P. of S.!!! I give to you the case.

The effects of the Evil Plant of Sedateness can readily be seen in Will, Intellect and Intuition.

Three, you will remember, is a very holy number, and this malignancy has therefore not been able to conquer the lot of Artists International. I wonder, though, if total annihilation is not to be preferred, for the young and glorious aesthete is aghast at the deformities (much worse than those nuclear inspired) which now roam the scene.

I present to you the battlefield. Lights! Camera! Action!

I see it as a dismal grey. And there are three soldiers clad also in grey (who, though in grey, do remind me of little white corpuscles) in a very barren field. I think they are smoking. As I come closer (there is, of course, dense fog) I can hear one, his name tag says he is called Intuition saying to the one called Intellect: "It was never meant to be this way. You must get up. The pink cloud is coming closer. We must help". Will it be the background fighting off (if you will) a big pink cloud. He is calling to the others. He is fighting alone and fighting hard. We must leave this dismal battlefield ground. Sometimes. Sometimes I feel forced to admit that E.P. of S. is winning with its pink cloud so inviting. You did not see, but while fighting off the pink cloud, will pulled out an empty flask and captured a little of the pink cloud to bring home and display it before his wife. We have yet to discuss the effects of the Evil Plant of Sedateness. Why is she evil? IS she evil? All we know is that she attacks three good little men (at least, we have been led to believe that they are good and little) and for that reason, we have also been made to believe that she is evil. She is evil! Doctors! Let us collect our stethoscopes and scalpels and enter the classroom, which is the greenhouse of the Evil Plant of Sedateness. Specimens A is talking now and the rest of the diseased class cowers, are humbled under the impact of his oratory prowess. Quickly dissecting Specimen A, we find that his Intuition is seriously lacking. This man has not felt the need to bring forth beauty as truth-for only others does he seek to impose his brand of truth upon- and Intellect takes care of this department for him. Another is content to leave intuition at the helm, and so he suffers an abundance of universal beauty. All his findings are subjected to irrelevant. He has no chance to experiment with, nor utilize his self-findings. The man is a mute and his genius is condemned to die with his mind, for it has not been introduced to the world. This man must live by the opinions of others, even his great beauty is open to the assaults of less-worthies. And the worker "bees" without "talent" (another essay- of little importance)? Who of their noble trio has recessed? Has will alone remained at the front line? Does his determination result in anti-individualistic proliferation? I am back on Francis Street, three years, one month and eight days ago. One long wink of an eye. One Zeusian bolt has failed to be delivered upon me. So I must accept all that is fate. But fate does make allowances for strugglers. Success is not always left from her designs. I must believe this. And you must believe a skeptic when he says he accepts the battlefield. He is not afraid to admit that he is much affected when confronted with deformities-it is not the outer shell, but the promise of power and strength directed towards the self, that come from the three little men. They are to be coveted.



I am the new God William!

On Francis Street then, three years, one month, and eight days from now, I am hoping that in the same period of time from then will arise one hundred and forty-four (less some) very noble and less deformed than myself- phoenix, who, upon rising from the dust covered battleground, will call out:

INTAGLIO ASKS...

Although Mass. Art students aren't noted for their political demonstrations, some of them even vote. With the state elections coming up Nov. 5, Intaglio presents a few questions to ask yourself. All conclusions are your own. Yes Virginia, there is a Republican Party

1. Class
F S J S
- 2a . Political Affiliation
Dem. Ind. Rep. Other
- 2b. Conservative Moderate Liberal
3. Your choice at time of 1964 Presidential elections
Goldwater Johnson
4. Your choice if same election were held today
Goldwater Johnson
5. Who would you most enthusiastically support for 1. Pres.
2. Vice Pres. in 1968 under ideal conditions? (must be of same party)
1. _____ 2. _____
6. What one Republican would run best against Johnson in 1968 _____
7. Rank Eisenhower among all US Presidents
Ex Good Fair Poor
8. Rank Kennedy among all U.S. Presidents
Ex Good Fair Poor
9. Rank Johnson among all U.S. Presidents
Ex Good Fair Poor
8. Choose the greatest and poorest of recent presidents
Wilson Hoover Roosevelt Truman
Eisenhower Kennedy Johnson
9. What American politician today do you admire most _____?

MCA BASKETBALL

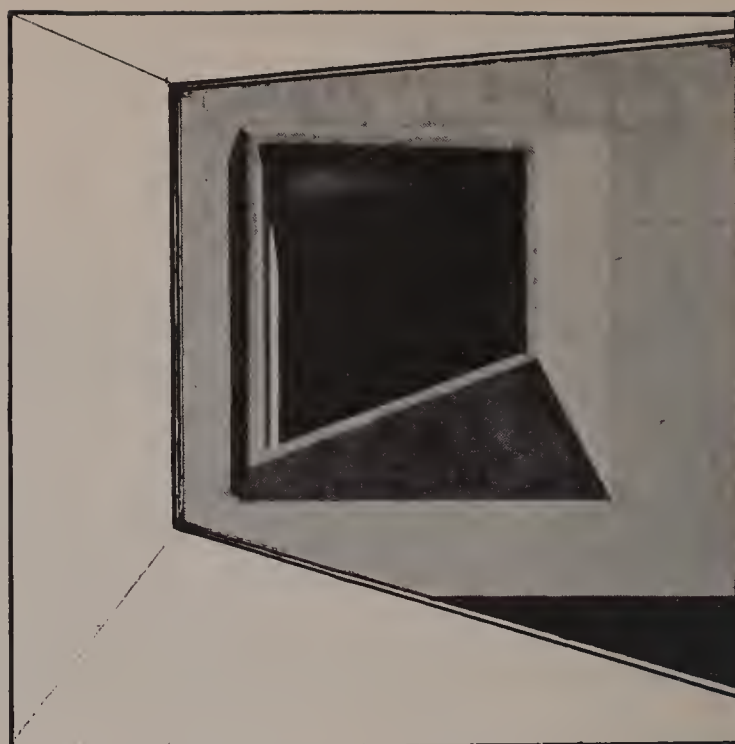
After the first practice held at the Young Mens' Christian Union, the coach of the MCA basketball team seemed rather confident. "I feel we will win at least two or three games this year", he said.

The team consists of twelve candidates. Included are two interested freshmen.

With the hope of a ten game schedule, the teams to be played will be Rhode Island School of Design, Lynn Burdett, Salem Commercial College, Cambridge School and possibly Franklin Institute. The team is still in desperate search of a home gym.

The first game is scheduled for November first. The opponent will be Cambridge School...to be played at the Veteran's Hospital in Bedford. Game time is 7:30. Here's hoping that a large number of fans will attend.

Frank Siccone

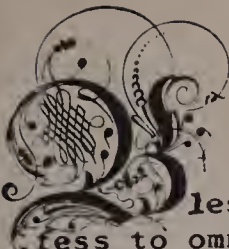


ON THE NEW WHITNEY

That hardly noticed annex to the Museum of Modern Art has finally come into its own: a handsome new building on Madison Avenue. Designed by Marcel Breuer and Hamilton Smith, it is less imposing than the Guggenheim but much more functional. Each of the five cantilevered stories is a single hall containing infinite possibilities for arrangement of space. Sliding panels rest on the floor and attach to the prefabricated network of the ceiling. This open grid, leaving pipes and fixtures exposed, makes an interesting and pleasing pattern. All the lighting is artificial, completely controlled and flexible. The already famous trapezoidal windows are more of a trademark and to dispel any feeling of claustrophobia than a light source.

The building's beauty comes from the contrast of textures, (stone and teakwood, concrete and white canvas, burnished brass) adding elegance to the severe lines. Unfortunately, someone had cut into the wall covering near one of the windows. We hope the guard system will be able to protect the perfection of the rest of the building. The thing that impressed us the most was the museum's elevator: polished brass doors open to a cavernous blue space a la Francis Bacon, dwarfing the people within.

The current exhibition is a synopsis of American painting from Copley to Pollack, Poons, and Warhol..All inclusive as it is, it is necessarily oversimplified and crowded. There are some beautiful pieces but the star of the show is the building itself.



Bless me Father, I confess to omnipotent God and you Father, for I have sinned. It has been countless years, and I have sinned. And these are my sins.

I get up every morning at seven-thirty, Father, and I am still tired.

The day will pass, and I will have accomplished little.

Yet I be the last student to leave the building, I will feel guilty as the door closes, Father, for much work remains unfinished. Father, and when I finish supper, I am off to bed, thus leaving more work undone.

And I have forgotten the worlds of duty and Sundays fall off the calendars as I buy them.

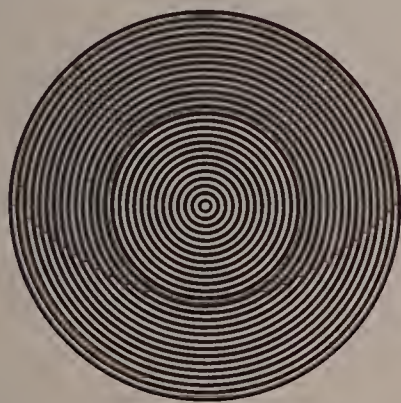
And I swear, Father.

And still worse, I covet my neighbor's weekends.

And I want love. And I desire, desire, desire, desire Bless me father, for I am satiated with happiness for all I accomplish, and I give into temptation and the devil.

Bless me Father, for I am happy with the small things I have done today.

Bless me Father, and wire me my penance.



SCULPTURE AND PAINTING TODAY

Susan Morse Hilles, deciding to collect the works of only living artists, acquired a remarkable collection of which 100 pieces are now displayed at the Fine Arts Museum. This exhibit covers both painting and sculpture in a variety of methods ranging from pop and op to abstract expressionism, from kinetic to assemblage.

Some of the abstracts have texture like "Sheen of Order" by M.I.T.'s Gyorgy Kepes, or Donati's "Urboy" where sand is used with oils. Texture also plays a large part in Richard Pousette-Dart's

"Radiance". The brush strokes begin thin and pastelle near the edges of the huge canvas and build in weight and intensity of color to globs straight from the tube that form a circle which pulsates like a huge after-image. Other abstracts are a bit more subtle at first glance; Ad Reinhart's "Abstract Painting, Blue" is just that....blue all over. On closer examination one finds the canvas is actually divided into a composition of slightly different blues that would strike joy into the heart of Munsell.

Pop ranges from humour (D'Arcangelo's hard edge perspective view of a highway with a real rear-view mirror showing the road receding) to Rauschenberg's stunning "Retro-active I". It features a huge news photo of Kennedy (painted a year after his death), a space walking astronaut and other examples of life in the sixties.

The Op art include two Albers and two Anuszkiewicz'. Non-existent images claw at the retina until the viewer stumbles away appreciative and half blind.

Calder's playfully alive stabile "Onion" grows under the rotunda to lure people into the show itself where there is another metal plant, Lipton's "Jungle Bloom", presumably of the man-eating variety. Across the stairs Richer's "Batman" (no fans, not Bruce Wayne) "L'Homme Chauve-Souris" in gilded bronze, spreads its twiggy wings above the viewer in Icarus fashion. Nearby are the nervously entenuated "Bust of Diego" and "Standing Woman" of Giacometti. Box women sit bolt upright around T.V. dinners painted on a table cloth, a 3-D hand emerging from from the table to hold a real fork in Marisol's amusing and ambiguous pop sculpture.

The overall quality of the collection has received varying opinions from critics. Mrs. Hilles admitted in a Globe interview that "while an artist is alive it is impossible to make a final evaluation of his work," and she tries to pick "winners". She deliberately forces herself to pass up works of less "importance". The show is so general and with so little personal taste, we feel she is more of an investor than a collector.

Marilynne Roach.

NAEA

During club period on Friday, September 30, 1966 the student chapter of the National Art Education Association held a coffee hour to welcome the junior art education majors into the organization. The members of the art education department faculty were formally introduced, as well as senior Paula Murphy, president of the M.C.A. chapter of N.A.E.A. This meeting gave the seniors an opportunity to meet their successors and to discuss with them the experiences soon to be met "in the field" as student teachers.

As Dr. Adams, chairman of the art education department, is the national chairman of the student N.A.E.A. chapters, the forthcoming year should present a stimulating program with intercollegiate participation.

Suzanne Grant



N

At the Hillel-Newman club meeting Friday it was suggested that what could liberally termed a tiny membership be enlarged by interesting some of the less apathetic students in the immediate goals of the club. These are no more or less than to bring together members of the student body to talk about Things (LSD, ESP, Zen, etc.)

Wonders to behold! This is not a society of religious fanatics, nor is it composed of empty-headed idealists.

These are ordinary people (all 20 of them) with ordinary problems and not by any means a gang of choir members. They care what goes on around them, (something everyone tells me artists are supposed to) and they just might do something worthwhile, IF THERE WERE ENOUGH OF THEM!

Even if you appear at a meeting, no one will take your name and stencil an identification number on you. No one will even know you came, unless you tell.

If you've anything to say about modern art, psychedelic drugs, parapsychology, Zen Buddhism and anything else you can manage to comprehend, this is the time and place to say it.

WE'RE LOOKING FOR

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problems, contact Intaglio answers your questions

editorial

Among the many changes in the scheduling of classes at M.C.A. this year was the addition of a period of fifty minutes beginning at 11:00 every Friday morning when there would be no classes scheduled. Every faculty member and student thus enjoys the same period of free time once a week.

This "club period" was conceived in an attempt to satisfy the demands of students who complained that they were unable to participate in college activities because the necessity of commuting made departure at 3:00 every afternoon imperative. It was agreed by most that scheduling a period during the school day for clubs and activities would be a boost to student morale and would contribute toward a greater unification of the student body.

On October 7 the Student Association held its first general meeting to present the proposed budget for 1966-67 to the students of M.C.A. for approval. Announcement of the time and place of the meeting was made in advance of the date to all the divisions by their S.A. delegates and by the S.A. officers. In spite of this, a pathetic percentage of the total M.C.A. enrollment attended the meeting. Approximately 150 students were present to approve this year's budget unanimously and without comment.

Other organizations have reported similar response in their attempts to implement an active program of student participation. Discouragement among the leaders of student organizations is understandable and justifiable as it becomes increasingly more apparent that many M.C.A. students prefer to regard the Friday morning club period as an extension of their lunch hour.

Perhaps this editorial will awaken some of us from our apathetic unawareness and hopefully encourage strong, active support of M.C.A.'s student organizations. An activity organized for students cannot succeed without student support.

PRM

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